

BREAKTHROUGH

SPRING 1988

HEMI-SYNC IN THE DELIVERY SUITE

by
Sheila Bick, S.R.N.

Sheila Bick is a State Registered Nurse and Senior Midwife at Gloucester Hospital in England. She works with mothers in both the prenatal and delivery stages.

Due to the nature of labour, my work in the Delivery Suite varies a great deal. Some days I may admit two or three women who are not established in labour and after assessing their condition simply transfer them to the Ante-Natal ward. At other times, I may be called into a room at the last minute, perhaps just to supervise a delivery. Of course, the ideal situation does happen -- when I care for a woman from the early stages of labour and nurse her through to delivery.

Given these varied circumstances, I have been able to select quite a number of mothers that I thought would benefit from the use of Hemi-Sync tapes. I have used the METAMUSIC tapes "Midsummer Night" and "Sunset." I would say they have been very helpful in all cases, and at least two of my patients have been enraptured. With one patient, I had to stop playing the tapes because her husband couldn't stay awake!

In another case, I was with a woman from 1:30 pm to 10 pm, and she found the tapes so helpful, I left them so the next midwife could continue to play them for her. She

was in the second state as I left, and I anticipated an instrumental delivery as the baby seemed big. (It is very difficult to leave a patient in advanced labour, but I have to be sensible about it.) She had a forceps delivery at 1 am. When I went to see her the next day, the first thing she did was thank me for leaving the tapes.

Yesterday, I looked after a lovely lady from admission, to the Delivery Suite, to post-delivery. After I had her settled in, examined, and assessed, I made her comfortable on all fours over a bean bag. She didn't see me putting on the tape and as the sounds drifted over she said, "Oh, what beautiful music!" I played the two tapes throughout her labour, which was fairly short. I turned the tapes off for the second stage as they didn't seem to blend with the activity of delivery. She needed an episiotomy and was really dreading the suturing. I turned on "Sunset" and we took our time getting her positioned. She just lay back, completely relaxed, while I stitched her wound. I might say I felt the benefits also...

Many of our nurses would like copies -- mainly for themselves or relatives who suffer from insomnia.

I will write to you again with further reports. I am completely convinced the tapes help bring about a beautiful relaxed atmosphere which can only be beneficial...

CREATIVE WRITING AND HEMI-SYNC

by
Trevor Magilton

Trevor Magilton is Head of the English Department at Manor Community College, Cambridge, England.

November, 1987 -- Over a period of three weeks our English Department used two METAMUSIC tapes as part of their creative writing programme. The experiments involved five groups of students in their normal English classes in the age groups 11-12, 12-13, 13-14, and 15-16. The tapes used were "Nostalgia" and "Downstream."

The Method

- 1) A short introduction of the tape with an indication of its source and the kind of context in which it was normally used;
- 2) Fifteen minutes playing without writing, during which students were invited to let their minds range freely;
- 3) A fifteen minute discussion and sharing of ideas and images from the first listening period;
- 4) A thirty minute writing session, throughout which the tape continued to play.

Reactions

In all instances the experiment was well received, and some pupils who did not normally feel "creative writing" was for them got going with considerable enthusiasm. Some students early on found "Nostalgia" depressing and for that reason, we tended to use "Downstream" more.

There was a great range of images, but certain themes recurred among individuals and groups. The most recurring themes were of the sea, of flying, or of falling without fear. Very few of the images had people in them but were felt as solitary experiences. Some specific examples are as follows: "looking out of window at the horizon; it gradually

becomes a blue line of cliffs upon which I am walking," "I am passing through a series of rooms opening into each other; the final room is church-like and has a vaguely apprehended central activity -- an alter table, a coffin," "a coffin going through curtains in a crematorium," "a boy fishing by a river -- unknown to him a tiger is creeping up from behind."

All expressed orally a "detachment" from the perceived experience (e.g., falling endlessly without anxiety) and the instructors wondered if this sense of detachment from anxiety was indeed part of the design of such stimulus in the first place. This detachment was contrasted with a sense of involvement in the creative writing task -- a sense of involvement which came out in metaphor and transitions built upon each other to a higher degree than usual in creative writing lessons. It is felt that this contrast between a phase of mental detachment and one of free imaginative involvement was one of the most interesting aspects of the experiment.

NETWORKING CLASSIFIDES

For sale: a 201B Hemi-Sync Synthesizer purchased in October, 1987. Contact Eric Curtis/8733 Kiowa Ct./Orangevale, CA 95662/(916) 989-2892.

If you wish to get a message out to our Membership, submit it to "BREAKTHROUGH" c/o The Monroe Institute.

**PROGRESS REPORT:
ALTERNATIVE MENTAL PROCESSES
FOR ENHANCED CREATIVITY**

by
Jerry Krochmal
and
Bob Johnson

We are engineers, in our early to mid-50s, who were able to embark upon new careers about 15 years ago. We became part-time internal organizational development practitioners and have worked with career and life planning, process observation/consultation, third party conflict interventions, planning methodologies, creativity, listening skills, management development, team building, etc. In May 1987, we each attended the Monroe Institute's GATEWAY VOYAGE program.

For the purposes of our TMI-approved study, we ordered the following GATEWAY EXPERIENCE tapes in the summer of 1987: 13 each of DISCOVERY #1 and #2; 4 each of DISCOVERY #3, #4, #5, and #6; and 2 each of the remaining 30 tapes. In early August, we placed an announcement in an internal publication and met with the 20 respondees on 10 September.

[The announcement reads, in part:

"IN-HOUSE GROUP LEADERS/LEAD

SCIENTISTS: It is suggested that the research process can be characterized as alternating periods of 'right brain' activity (e.g. imaging, dealing with spatial relationships, holistic idea generation) and 'left brain' activity (e.g. establishing criteria, analysis, application of logic, judging with respect to established criteria). Research over the past 10-15 years suggests that each of these categories of activity are seemingly optimized by different states of consciousness.

We recently returned from The Monroe Institute, an organization internationally known for its work in

the effects of sound wave forms on human behavior. In its early research stages, the Institute discovered that nonverbal audio patterns had dramatic effects on stages of awareness and consciousness. Our goal is to... [enhance]... creativity and problem solving. If you are interested in being part of a pilot group, read on... "]

Prior to the 10 September meeting, TMI Projects Director Leslie France provided us with copies of various TMI release forms and we came up with a name for the program (our organization is big on acronyms... hence the long-winded name shortens to the AMP Program). On 10 September we described the kind of home "study" program we envisaged and the hoped for creativity related outcomes. We also spent considerable time describing the genesis of the Hemi-Sync tapes and The Monroe Institute, and some of the findings from the use of the tapes in elementary schools in Virginia and Washington state [see *"BREAKTHROUGH" March 1986*].

We handed out some reading material, discussed alternatives regarding home equipment needs, and told everyone they had two days to decide on their future involvement. Within two days, all but one or two signed their release forms, our secretary drew names from a hat (thus numbering the 20 participants), and the first 13 received two tapes, DISCOVERY #1 and #2 (D-1 & D-2 or "Orientation" and "Intro Focus 10").

Meetings (attendance optional) have been held every two weeks, at which time attendees are invited to share the number of the tape they're currently working on, their experiences while listening to tapes, and their experiences in other phases of everyday life that they

think are being impacted by their involvement in this program. While a recommended tape sequence was provided to all members at the second or third meeting, members are free to chart their own courses and check out the tapes they want when they want them (given the issue of limited availability).

Results

Results to date are varied (except regarding the character of the membership -- not one in-house group leader or lead scientist signed up for the program). Therefore, we will indicate results by means of descriptions of typical and not-so-typical cases:

Member A: An engineer, in his early 40s. He hesitates to move to tape D-2 because he hasn't "mastered" tape D-1 (he experiences no sensations at Focus 3). He thinks his memory has improved. After hearing others' experiences at the last meeting, he noted his intention to stop worrying about Focus 3 and move to tape D-2.

Member B: A woman, chemist, early 40s. She experienced considerable discomfort at Focus 10 (severe body vibrations and "jerks"). She also experienced what sounded like a near separation from her body... and she's frightened. She is now convinced that she has control over what she chooses to have happen to her and she plans to resume work with D-3 because of words she's heard relative to the importance of the Rebal.

Member C: A logistician, mid-40s. He experienced major changes in his life after Focus 3. These include improved memory, enhanced concentration/focus, and the ability to handle certain job tasks in 1/4 to 1/2 the time these things used to take. He dislikes Focus 10, enjoys Focus 12, and is currently working with "NVC I". His response to certain group members, who spread caution about encountering evil, is

very firm and assured: he will believe nothing, nor does he intend to anticipate anything, that he hasn't experienced for himself. He indicates his life has taken on promise not heretofore available. He lately finds himself ignoring tape instructions. He handles the Energy Conversion Box in 1 second, enjoys about 1/2 to 1 minute of Resonant Tuning, pops his Rebal instantaneously, handles the Affirmation in 1 second of "seeing," feels himself already at 10, moves to 12 and proceeds to do his own thing. He hasn't sought answers to anything yet. He's just enjoying life right now.

Member D: An engineer, late 40s. He's unable to work the tapes at home owing to fears, concerns, and demands of his wife. Without her knowledge, he listens to tapes at work, during lunch, in a private conference room. Now on D-3, he reports sharply improved concentration and sharper senses (hearing, seeing, general awareness).

Member E: An engineer, mid-30s. He's currently on D-4 and reports a major change at work. When he now enters a meeting, he has more confidence than ever before because he feels he's focused.

Member F: This engineer, late 50s, has ignored the tape sequence and has only listened to "Catnapper." He is now able to sleep at night, feels more rested and less tense than ever, and is about to start the tape series. He admits to having been stalling owing to fear. His parents were psychics and he's afraid of the evil whatever's out there that he might meet, see, or experience. (He didn't get "Catnapper" from us! Where did it come from?)

Member G: This scientist, late 40s, is a psychic, an astrologist, gives readings, etc. and has done so for

years. Other program members do not know this. He came into the program out of curiosity and privately reports better sleeping as a result of Focus 3. His busy schedule has kept him from doing more and his only inputs at our meetings are those of cautioning others that their motives must be pure/noble and they should take the Rebal seriously, because he knows they will need it (he privately notes he's been using an equivalent screen from the Rosicrucian framework which he thinks might be better than the Rebal because his screen is closed at the top of the head and at the soles of the feet).

Member H: A research engineer, early 30's. She is able to induce Focus 10 easily and knows she is there by virtue of mild pressure at her temples. She reports a sharply improved game of tennis owing to a very recent phenomenon: the ball seems to slow down, sometimes stops in mid-air, she sees its surface quite clearly, and has ample time to prepare to hit it. We got her "Love Tennis" and we'll see what happens next.

We could continue, but it would be repetitious. Generally, members enjoy Resonant Tuning and experience a sense of well being from it and the tape processes. About five members haven't attended any meetings -- that's their choice and that's OK.

Another member, since experiencing an OOB, is playing in that arena and doesn't come to meetings any more. He and member "A" each have teenage sons who have learning disabilities -- and we know they're introducing their sons to Hemi-Sync during periods of study (we suggested "Metamusic Blue") and at night when sleeping (we suggested "Surf").

We will soon be "advertising" the program again because tapes D-1 and D-2 are again available. We don't know if the meetings will continue to meet members' needs when people with widely divergent tape experience levels will be present... and that's OK. We might consider asking those who might no longer attend meetings for a brief, once-a-year recap of their experiences.

We hope this gives you a clear idea as to how we started, how we're operating, and the things that are happening.

[A recent phone call revealed that 45 persons are currently involved in this study.]



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